

THE DIAPASON

DEVOTED TO THE ORGAN

Third Year

CHICAGO, SEPTEMBER 1, 1912

Number Ten

THREE MEN OF NOTE OPEN GREAT ORGAN

PORTLAND, ME., DEDICATION

Will C. Macfarlane, Ralph Kinder and R. Huntington Woodman Give First Recitals — Monster Given by C. H. K. Curtis.

Three of the leading organists of the nation took part in the dedication of the monster \$60,000 organ in the new city hall at Portland, Me., late in August. Will C. Macfarlane, Ralph Kinder and R. Huntington Woodman were the artists who played on the instrument built for the New England city by the Austin Organ Company and considered one of the greatest organs in the United States. The organ and the city hall are the gifts of Cyrus H. K. Curtis, the Philadelphia publisher, in memory of Hermann Kotschmar. A full description of the organ was published in *The Diapason* for April, 1911.

At the dedication ceremony Aug. 22 Mr. Macfarlane played Boellmann's "Gothic Suite," his own "Evening Bells and Cradle Song," and an organ transcription of a "Te Deum in F" by Mr. Kotschmar. Mr. Curtis made the presentation address. The same evening Mr. Macfarlane gave a recital at which he played the following: Offertoire de Ste. Cecile, Grison; Prayer and Cradle Song, Guilmant; Prelude and Fugue in A minor, Bach; Prelude to "Lohengrin," Wagner; Spring Song, Hollins; Overture to "Tannhauser," Wagner; Largo, Handel; Trauerelei and Romanze, Schumann; Scotch Fantasia (Dedicated to Cyrus H. K. Curtis), Macfarlane.

Mr. Woodman gave recitals Friday afternoon and evening. His evening program was as follows: Prelude in B minor, Bach; Interlude and Variations from Concerto I, Handel; "Benediction Nuptiale" and "The Swan," Saint-Saens; Coronation March, from "The Prophet," Meyerbeer; Ase's Death, from "Peer Gynt" Suite, Grieg; "Traume," Wagner; Concert Overture in E flat, Faulkes; Improvisation, Meditation and Toccata, E. d'Evry.

Saturday afternoon Mr. Macfarlane was heard again and Saturday evening and Sunday afternoon, Aug. 25, Mr. Kinder presided at the organ. Mr. Kinder's Saturday program follows: Sonata, No. 5, Guilmant; Passacaglia, Frescobaldi; Minuet, Boccherini; Fantasia on a Welsh Air, Best; Berceuse, No. 1 and Toccata (new), Kinder; Spring Song, Mendelssohn; Grand March from "Tannhauser," Wagner.

The donor's desire was that the Austin Organ Company should plan and erect an instrument as nearly perfect in every respect as possible. No expense was to be spared—the best materials were to be used and all the aids of modern science employed in the art of organ building were to be unsparingly used.

Before the actual work of construction began, the builders, with the hearty co-operation of eminent organists, devoted many weeks of study to the specifications of the instrument. The acoustics of the auditorium were carefully considered and the proper position and character of every pipe and detail of mechanism were determined. The imposing front design is by the eminent architects, Carrere & Hastings, New York, and John Calvin Stevens and John Howard Stevens, associate architects, Portland, who also ably assisted the builders in providing conditions which are ideal.

The generosity of the donor and the

[Continued on Page 6.]



ORGAN IN HOME AT FRANKFORT, KY.

BEAUTIFUL ORGAN IN HOME

Hillgreen, Lane & Co., Builders of Instrument at Frankfort, Ky.

The cut on this page is made from a photograph of a beautiful organ installed by Hillgreen, Lane & Co., of Alliance, Ohio, in a private residence at Frankfort, Ky. This is one of the largest residence organs in the country. The divisions of the instrument are enclosed in concrete chambers, the exit of the tone being provided by three-ply swell shutters, giving a range of expression of unusual compass. Every modern appointment of recognized value has been incorporated in this instrument.

In residence organs usually a visual display of distinctive pipe-organ features is impossible. In this instance, however, the music room and organ chambers were largely dictated by the builders of the instrument. The details as worked out by the architect and the owner give this instrument perhaps a more effective setting than any other American house organ. The tonal features of the instrument are said to be of unusual merit.

The Hillgreen-Lane factory is crowded with work which requires overtime constantly in the running of the plant. The organs under construction are of tubular pneumatic and electrical types, some of them being equipped with automatic player attachments. These instruments are of two, three and four manuals and are to be installed in churches, theaters and homes.

LARGE ORGAN FOR THEATER

Thirty-Seven Stops and Echo, and Seventy-Eight Accessories.

What is said to be one of the largest pipe organs ever placed in an American motion picture theater is that in the Alhambra, at Indianapolis, Dickson & Talbott's new house, opened in August. The organ, which occupies the entire Court street wall of the theater, was constructed by M. P. Möller, of Hagerstown, Md., and with all of its accessories requires more than 1,000 square feet of operating space. The instrument is of the two-manual type, and has thirty-seven stops and seventy-eight accessories. In the loft of the Washington street front, 120 feet distant, is an echo organ equipped with cathedral chimes. It required six weeks for T. A. McBride, chief constructor, and four assistants to place the instrument and adjust it for concert use.

HAS NEW CRESCENDO PEDAL

John Q. Everson Makes It Adjustable—Attaches Swell Blinds

Pittsburgh, Pa., Aug. 4.—To the editor of *THE DIAPASON*:—The issue of *THE DIAPASON* of August 1 contains an article of especial interest to me, bearing, as it does, especially on the crescendo pedal in the article written by Mr. Albert Schweitzer of Strassburg. In that extract criticism is made of the crescendo pedal in relation to its inflexibility. Practically what effects are produced one day with the pedal are produced every succeeding time the shoe is pressed down, with the usual results of monotony and lack of tone coloring.

Within a few weeks I have succeeded in making the crescendo pedal adjustable, so that it is now possible to adjust it to suit the taste of any organist. He may have all stops and couplers on, he may have stops with no couplers and he may have any possible combination from softest to loudest, and at a second's notice. It is the greatest—nay the only—advance made in this useful and indispensable device.

I even go farther in my improvement by attaching swell blinds to crescendo pedals, thus realizing an amazing climax, and one that is logical. Heretofore when the crescendo pedal was used it was hardly possible to actuate the shoes on swell and choir organs; hence a much modified climax. But now we get "all there is in it," and at the same time have it arranged so that the swell shutters are cut off if that be desired. All is done from the organ keyboard and by the simplest means possible.

Very truly yours,
JOHN Q. EVERSON,
Organist First Baptist Church.

HOUGHTON, MICH., CONTRACT

Austin Organ of Three Manuals to be Largest in Peninsula.

The vestry of Trinity Church at Houghton, Mich., has let to the Austin Organ Company, of Hartford, Conn., a contract for a \$6,000 organ. The instrument is expected to be the finest instrument in the upper peninsula of Michigan. It will be set up and ready for dedication by Christmas day.

The organ is to be enclosed, no portion of it but the console being visible. It will be a three-manual organ. O. Marshall, western Austin representative, closed the contract.

LARGE ATTENDANCE AT THE CONVENTION

BIG WEEK AT OCEAN GROVE

Only Cipher in Program Comes Over Election—Benefit in Concerts and Papers—Dr. Marks Is the New President.

Ocean Grove, N. J., was the host to the largest convocation of organists in the history of the National Association of Organists, which held its fifth annual convention there from August 5 to 10. Three hundred from all parts of the country were at the opening session. Except for a storm over the question whether the east should rule the organization it was a meeting as full of harmony as any gathering of organists could be. The sectional issue was settled with the election of eastern men to the highest posts, but the next convention is to come farther west than New York.

Papers of interest to every organist, recitals of the highest merit on the large Hope-Jones organ in the Ocean Grove auditorium and, as a grand finale, the singing of Mendelssohn's "Elijah" by a chorus of 700 under the direction of Tali Esen Morgan, who brought his forces from New York in a special train, were the features of the week.

On the opening day President Clarence Eddy read his paper, given in another column. The election was held Wednesday.

The new officers are: Dr. J. Christopher Marks, president; Homer Bartlett and Clarence Eddy, vice-presidents; Walter N. Waters, secretary; Mark Andrews, treasurer. The executive committee consists of Frederick Schlieder, Raphael Navarro, Chester H. Beebe, Walter N. Waters and Mark Andrews. The selection of next year's meeting place is left to the executive committee. It is probable that either Buffalo or Chautauqua will be named.

The retiring secretary, Nicholas de Vore, had stated emphatically that it was impossible for him to continue to perform the duties of the office and at the same time do justice to the editing of the official journal, the *Musical World*, but he told the convention that a majority of the membership had already expressed their preference for a central office in the middle west, and he urged the election of any one of a half dozen Chicago men as his successor and added representation for the west and south on the national executive committee.

When it came to a vote on the endorsement of the policy and the general conduct of the official journal and the necessity of the continued leadership of Mr. de Vore, the convention rose, some even standing on the tops of their chairs in the sudden outburst of enthusiasm.

In his brief acknowledgment Mr. de Vore gave an inkling of the ideal he cherishes of a nation-wide organization, on a broad business basis, and he voiced the hope that both the paper and the movement could become so representative of the whole profession as to eclipse the work of any individual. He then opened the way for the most important step so far taken in the history of the organization, which was a vote for a change of the convention city for next year, leaving it to the executive committee to decide which of the three invitations be accepted. These were from commercial bodies in Buffalo and St. Louis and from Alfred Hallam in behalf of the New York upstate Chautauqua.

The Tuesday session was called to order with Dr. J. Christopher Marks, chairman of the executive committee, wielding the gavel. A novelty was introduced in an informal discourse on "The Story of the Hymn Tunes," by

Carl F. Price of New York. There have been dissertations upon hymnology, but the quaint origin of many names and the anecdotes by which they have been associated with both the hymns and the tunes make an interesting chapter.

A paper advocating "The Gregorian Mode as the True Basis for Church Music" was read by Walter N. Waters of the Church of the Epiphany in New York. Mr. Waters supported the edict of the present pope. The next paper was entitled "The Organ Generally," and was read by Arthur Scott Brook, now organist to Senator William A. Clark, and who was in charge of the big organ at the St. Louis exposition. It proved to be a setting forth of certain possible methods of console standardization, as well as an eloquent plea in favor of what has been called by some "expressionless diapasons," meaning that he advocates keeping the diapason stop (yielding what is usually spoken of as true organ tone) on the outside of the shuttered swell boxes by which variations in dynamic force are customarily controlled.

The closing feature of the morning was an illustrated talk regarding the adaptation of piano accompaniments to the organ by Clifford Denarest of the Church of the Messiah in New York.

The recital in the afternoon was given by Mrs. Kate Elizabeth Fox of the Church of the Redeemer, Morris-town, N. J. In the Bach G Minor Fugue especially she obtained splendid effects. The piquant Callaerts "Intermezzo," which followed, was in excellent contrast.

The chief event Wednesday, aside from the business session, was the recital of Clarence Dickinson of the Brick Presbyterian Church in New York. It was a program of novel arrangement and selection. He played: Fantasia, Theodor Bubeck; Trio in F, Johann Ludwig Krebs; Distant on the chorale, "Freut euch ihr lieben Christen," Benedict Ducts; Finale in A flat, Louis Thiele; "Waldweben," Wagner; Prelude and fugue on Bach, Liszt; Berceuse, Dickinson; Toccata, Le Froide de Mereaux; Norwegian War Rhapsody, Sinding.

The first paper Thursday morning was read by Reginald L. McAll of New York and was devoted to "The Choir Problem of the Small Parish." Mr. McAll is a man of forceful ideas and the cross-questioning to which he was subjected for a brief space demanded that he have also a prolific output of them. The paper of Dr. S. N. Penfield on "Enunciation in Singing" was cleverly prefaced by his speaking of the importance of the subject in general and adding that he presumed it was expected of him to apply to the reading of his own paper some of the principles he was advocating therein.

Another paper on "Perfect Tones in Singing," written and read by Mme. Anna E. Ziegler of New York, was illustrated by some of her pupils.

The final large gathering of the convention proper was the banquet Friday evening at the Arlington, which had been the headquarters of the organists during their stay. About 150 men and women heard the speakers, as introduced by the toastmaster, Tali Esen Morgan. In congratulating the president-elect, Dr. J. Christopher Marks, Mr. Morgan called attention to the fact that Dr. Marks is the organist of the Church of the Heavenly Rest. "If this is properly named," added the toastmaster, "I would like to see the Church of Heavenly Work."

Among the speakers were Mme. Anna E. Ziegler, Dr. Marks, Mr. Waters, the new secretary-treasurer; Dr. William Wolf, Homer N. Bartlett, second vice-president; Dr. Frederick Schlieder and Henry S. Fry. Mr. Fry played on the names of the new officers in his advice to the association: "Labor on to keep the Wolf from the door. Do not get caught in the Eddy of the rushing Waters, but Schlieder on to make her reach her Marks."

Saturday morning was devoted to a business meeting in which the routine details of the proceedings were completed. Many of the organists remained in Ocean Grove for the performance of "Elijah" in the evening.

PLEA FOR A REFORM IN CHURCH PLAYING

KEYNOTE OF EDDY SPEECH

**Slovenly Work on Sunday Even in
Large City Edifices—Absolute
Standardization of Console
Never Expected.**

Clarence Eddy's address as president of the National Association of Organists, delivered at the Ocean Grove convention in August, was a strong and eloquent appeal to the organists for reform in church playing and dealt at length with the subject of the console, making it of interest to every reader of THE DIAPASON. The essential parts of the address are here-with quoted:

"Organists have been called 'skyscrapers' in the musical profession. This is by no means a poor compliment, but one of which we may all be proud. If some are inclined to live too much 'up in the clouds' they should nevertheless be able to keep their feet solidly upon the earth. When the great French organist, Charles Marie Widor, wrote his remarkable symphonies for the organ, he took this for his motto—'Soar Above.' Why, then, should we not become skyscrapers? For myself, I am not, and never have been, in favor of flying machines. I cannot see very much use in the aeroplane, nor in any other kind of plane except plain truths, and a plain, logical way of doing things. I have no use for pretenders, so why should we pretend to be birds when we are only human beings? Therefore, whenever we try to 'soar above' let it be only in flights of the imagination and in striving to accomplish something more worthy of the great, divine principle of beauty and perfection.

"One word regarding the topics for discussion at this convention. Of the greatest importance to organists at large is the subject of music in our churches. This should receive very thoughtful attention, for the quality and character of that class of music exert perhaps the highest influence upon the musical taste of the community. This association can do an immense amount of good by pointing out the necessity of greater care in the selection of music, for the organ as well as for the choir, and also of more thorough preparation and adequate rehearsing of the same. There is apparently an idea in some quarters that anything will do for the church, and that it is useless to spend very much time upon it anyway; hence the slipshod, careless and slovenly playing and singing frequently heard. This is by no means confined to small places, but it is, I think, even more conspicuous in the larger cities.

"The subject of standardization of the console seems to be worrying some people not a little, and certainly the concert organist has an exceedingly difficult task in trying to adapt himself to the various systems of construction, with their endless combination of stops, etc. Each builder thinks that his own system is the best, and he zealously tries to convince the player of its wonderful advantages over all others. In many instances he succeeds, especially after the player has familiarized himself thoroughly with that particular system, so that it may in fact seem like second nature for him to employ it; but to the traveling concert organist, who is continually obliged to play upon organs of radically different construction, the situation is quite different and it is only after long experience with complicated and complex instruments that he can do himself justice to any great degree.

"However, aside from settling upon scientific measurements of the manual and pedal keyboards, the kind of and the proper location of swell pedals, the approximate location of the stops of each department, and their couplers, etc., I doubt that we shall ever arrive at an absolute standardization in organ building, because the personal equation will always remain a

formidable obstacle. Whether we have draw-stops or stop-keys or tilting-dominoes is really of very little moment when compared to the importance of grouping these stops and of their uniform location.

"We have become accustomed to seeing the swell and pedal stops on the left side and those of the great, choir and solo organs on the right side of the manuals, and I can see no earthly reason for changing their location. It is quite as annoying for me to see the pedal stops on the right side as it would be to find the swell stops on that side or the great organ stops on the left of the manuals. It is inconvenient and illogical. If we are to have draw stops let them be ample for engraving of their respective names, but not clumsy and awkward as old fashioned door knobs! If tilting dominoes are used, let the word 'on' be engraved at the bottom and the word 'off' at the top, and if stop keys are used it would be difficult to improve upon those now in use.

"One other very important item which concerns the concert organist is the moving or not moving of the stops by the combination action. Each of these systems has certain advantages, but in my opinion those of the former far eclipse the latter. In the first place, when the stops move, we have before us always an exact visible condition of every combination to be used, and in the second place, each one of those combinations can be modified at will, by simply drawing or removing one or more stops, and every stop is absolutely under control of the combination pistons or pedals. This is of the utmost importance in the matter of rapid and effective registration."

Guilmant School Catalogue.

The new catalogue of the Guilmant Organ School of New York is a handsome booklet and shows in detail the large amount of ground covered by the courses in this school under the leadership of Dr. William C. Carl.

TO INSTALL A SELF-PLAYER.

Hulsey Theater at Dallas, Tex., Will Have Hillgreen-Lane Organ.

The Hulsey Theater Company, of Dallas, Tex., has made a contract with the Will A. Watkin Company, of Dallas, for a pipe organ. This will be the first self-playing organ to be installed in a theater in Dallas. It will have an echo effect and the organ proper will be divided into two parts, one on each side of the stage. The buyer of this organ closed the purchase after a trip east to various organ factories.

This organ will be built by Hillgreen, Lane & Co., of Alliance, Ohio. It will be delivered about November.

This is the second Hillgreen, Lane & Co. organ sold to a theater in Dallas recently by the Will A. Watkin Company.

Kimball Organ for School

An order for a \$1,500 Kimball organ has been placed by Dr. B. T. Rogers, warden of Grafton hall, the Episcopal school for girls at Fond du Lac, Wis. The new organ will replace the present one in the hall, which is in the gymnasium quarters. The old organ was used for many years in the cathedral.

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CLEVELAND CHURCH HAS NOVEL SCHEME

ORGAN TO BE IN FIVE PARTS

Great, Swell and Choir in Chancel; Echo and Chorus Departments in Tower at Calvary Presbyterian—Austin Work.

Calvary Presbyterian Church at Cleveland is to have one of the "show" organs of that city and of the central states, when the Austin Organ Company has completed the rebuilding of the organ in that edifice, which will be a new instrument in most respects.

In addition to the three manuals in the chancel—great, swell and choir—there will be placed in the tower an echo organ and a chorus organ, and the stop variety and accessories are such that remarkable resources are to be at the command of the organist. The specification is one of the most interesting of recent large schemes for American organs. There is to be an electro-pneumatic action, with a detached console. The organ will be voiced on five and ten inch wind.

Following is the specification:

GREAT ORGAN.

1. 16 ft. Bourdon, 61 pipes.
2. 8 ft. Open Diapason, 61 pipes.
3. 8 ft. Second Open Diapason, 61 pipes.
4. 4 ft. Octave, 61 pipes.
5. 8 ft. Claribel Flute (in choir box), 61 pipes.
6. 8 ft. Gemshorn (in choir box), 61 pipes.
7. 4 ft. Harmonic Flute (in choir box), 61 pipes.
8. 8 ft. Harmonic Flute (Orchestral color), 61 pipes.
- *9. 16 ft. Tuba Profunda, 85 notes.
- *10. 8 ft. Harmonic Tuba, 85 notes.
- *11. 4 ft. Harmonic Clarion, 85 notes.

CHOIRUS ORGAN.

11. 8 ft. Open Diapason, 61 pipes.
12. 4 ft. Octave, 61 pipes.
13. 8 ft. Doppel Flute, 61 pipes.
14. 8 ft. Violoncello, 61 pipes.
15. 8 ft. Trumpet, 61 pipes.
16. 8 ft. Gedacht, 61 notes.
17. 8 ft. Muted Viole, 61 notes.
18. 8 ft. Vox Angelica, 49 notes.

*From solo.

†From echo organ by duplex action.

19. 4 ft. Fern Flute, 61 notes.
20. Swell to Great. 21. Swell to great sub. 22. Swell to great octave. 23. Chancel "on," tower "off." 24. Tower "on," chancel "off." 25. Tower and chancel "on." 26. Choir to great. 27. Choir to great sub. 28. Choir to great octave. 29. Solo and echo to great unison.
- 30-37. Eight adjustable composition pistons to control great and pedal stops and couplers.

SWELL ORGAN.

38. 16 ft. Lieblich Gedacht, 73 pipes.
39. 8 ft. Diapason Phonor, 73 pipes.
40. 8 ft. Rohr Flute, 73 pipes.
41. 8 ft. Viole d'Orchestre, 73 pipes.
42. 8 ft. Viole Celeste, 61 pipes.
43. 8 ft. Aeoline, 73 pipes.
44. 4 ft. Flauto Traverso, 73 pipes.
45. 4 ft. Violina, 73 pipes.
46. 16 ft. Contra Fagotto, 73 pipes.
47. 8 ft. Cornopean, 73 pipes.
48. 8 ft. Oboe, 73 pipes.
49. Tremulant.
50. Swell sub. 51. Swell unison "off."
52. Swell octave.
- 53-58. Six adjustable composition pistons to control swell and pedal stops and couplers.

CHOIR ORGAN.

59. 8 ft. Geigen Principal, 73 pipes.
60. 8 ft. Melodia, 73 pipes.
61. 8 ft. Dulciana, 73 pipes.
62. 4 ft. Flute d'Amour, 73 pipes.
63. 8 ft. Clarinet, 73 pipes.
64. 8 ft. French Horn, 73 pipes.
65. Tremulant.
66. Choir sub. 67. Choir unison off.
68. Choir octave. 69. Swell to choir sub. 70. Swell to choir unison. 71. Swell to choir octave. 72. Solo and echo to choir unison.
- 73-79. Six adjustable composition pistons to control choir and pedal stops and couplers.

SOLO ORGAN.

80. 8 ft. Orchestral Oboe, 73 pipes.
81. 8 ft. Gross Gamba, 73 pipes.
82. 8 ft. Gamba Celeste, 61 pipes.
83. 8 ft. Flauto Major (Pedal Open extended), 73 notes.
84. 16 ft. Tuba Profunda, 85 pipes.
85. 8 ft. Harmonic Tuba, 85 pipes.
86. 4 ft. Clarion, 85 pipes.

ECHO ORGAN.

187. 8 ft. Doppel Flute, 61 notes.
188. 8 ft. Violoncello, 61 notes.
189. 8 ft. Gedacht, 61 pipes.
190. 8 ft. Muted Viole, 61 pipes.
191. 8 ft. Vox Angelica, 49 pipes.
192. 4 ft. Fern Flute, 61 pipes.
193. 8 ft. Vox Humana (on special chest with special valve tremulant), 61 pipes.
194. Tremulant.

†From great organ by duplex action.

95. Echo "on," solo "off." 96. Solo "on," echo "off." 97. Echo and solo "on." 98. Solo and echo sub. 99. Solo and echo unison off. 100. Solo and echo super. 101. Great to solo unison.
- 102-107. Six adjustable composition pistons to control solo, echo and pedal stops and couplers.

PEDAL ORGAN.

- (Chancel and Tower, Augmented.)
108. 32 ft. Resultant Bass, 32 notes.
109. 16 ft. Open Diapason, 32 notes.
110. 16 ft. Open Diapason (Tower Open extended), 32 notes.
111. 16 ft. Bourdon, 32 notes.
112. 16 ft. Lieblich Gedacht (from swell), 32 notes.
- 8 ft. Gross Gamba (from solo), 32 notes.
113. 8 ft. Gross Flute, 32 notes.
114. 4 ft. Clarion (from solo), 32 notes.
115. 8 ft. Harmonic Tuba (from solo), 32 notes.
116. 16 ft. Tuba Profunda (from solo), 32 notes.

117. Swell to pedal. 118. Swell to pedal octave. 119. Great to pedal. 120. Great to pedal octave. 121. Choir to pedal. 122. Solo and tower to pedal.
- 123-126. Four adjustable composition pedals to control pedal stops and couplers.

ACCESSORY—127. Balanced crescendo pedal, adjustable, not moving registers. 128. Balanced swell pedal. 129. Balanced choir and solo pedal. 130. Balanced solo and echo pedal. 131. Great to pedal, reversible, register. 132. Solo and tower to great, reversible, register. 133. Sforzando pedal, reversible, with register.

MACHINE TURNS THE MUSIC

Boon for Performers Indicated by Description of Invention.

A patent for an automatic device for turning music has been granted to Carlo Dalboni and Joseph Macario of New York. This invention is said to offer improved means for turning music, whether in the form of sheets or bound together in a book, and it comprises a novel combination of actuating elements by means of which a sheet or page of music can be turned in either direction; which is positively actuated to produce the desired result; which causes the sheets or pages to be engaged with sufficient force to move them from one position to another, and in which the actuating arm always is returned to its original position when released.

WINS WITHOUT COMPETITION

Bennett Company Notes Feature Which Is Becoming Popular.

The Bennett Organ Company has made fifteen contracts and some are for large instruments, such as those for St. Paul's M. E. Church, Las Cruces, N. M.; the First Presbyterian Church of Oregon, Ill., and a large three-manual for St. Columba's Church, Ottawa, Ill. The rest of them are scattered through the states of Iowa, Illinois, Michigan and Indiana.

About eight contracts were received without competition. This feature, we are glad to know, is becoming more popular in this country, and we hope in time builders will receive contracts wholly upon the merit of their goods and not on so many pipes for so many dollars.

The Evangelical Lutheran Church of Washington, Ill., is about completed and it will be one of the most thoroughly built churches in that section of the country, costing approximately \$100,000. All the material in its construction has been selected with the utmost care. The splendid organ which has been built and installed by the Bennett Organ Company, contains chimes, vox humana, saxophone and other beautiful stops. On the completion of this instrument a great treat is in store for the people of Washington and the surrounding country, when a concert is to be given by Mr. and Mrs. Clarence Eddy. It promises to be a memorable event to the people there, who are looking forward to it with great enthusiasm.

Opens Rockport, Mass., Organ.

John P. Marshall gave the opening recital June 18 on an organ built by Kimball, Smallman & Frazee of Boston for the First Congregational church of Rockport, Mass. His program included these numbers: Grand Offertory in D minor, Batiste; Largo, Handel (organ, violin and harp); "At Evening," D'Evry; Triumphal March, Burdett; Toccata and Fugue in D minor, Bach.

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ACTIVITIES OF THE ORGANISTS

A. H. STADERMANN RETIRES

Leaves St. Lawrence Church, Cincinnati, After Long Service.

Adolph H. Stadermann, organist and director of the choir of St. Lawrence Church, Price Hill, Cincinnati, terminates his duties with that church Sept. 1. Twelve years ago Mr. Stadermann designed and supervised the building of the organ at St. Lawrence church, said to be one of the finest instruments in this part of the country. He subsequently was engaged at Sacred Heart church, and later accepted the position at St. Xavier's, where one of his pupils now is officiating.

Mr. Stadermann has been a member of the faculty of the College of Music organ department for a number of years and has served as organist of the Cincinnati May festivals during three seasons, including the festival of 1912. Under him the choir of boys and men of St. Lawrence church attained considerable musical distinction.

J. Alfred Schehl, for the last eight years organist of St. John's Church at Cincinnati and director of the Mozart club, who is rated as one of the leading Catholic Church music authorities and is also head of the Schuster School of Music, has been selected to succeed Mr. Stadermann.

Program by Miss Bartholomew.

Miss Eda E. Bartholomew, the well-known Atlanta organist, gave the following program July 30 at the Harris Street Presbyterian church in the Georgia city.

Bach—Toccata, F major.
Dubois—Deus Meus.
Saint-Saens—Romance sans Paroles.
D'Ervy—(a) Canzona della Sera;
(b) "Moonlight."
Wagner—Prelude, "Lohengrin."
Rachmaninoff—Melody in E.
Wolstenholme—"The Seraph's Strain."
Offenbach—Barcarolle ("Tales of Hoffmann").
Brahms—Hungarian Dance, No. 1.
Shelley—Fanfare.

Harry M. Gilbert Gives Recital.

Harry M. Gilbert gave the following program July 22 at the First Christian church of Paducah, Ky.: Wedding Chorus, Faulkes; Barcarolle, Faulkes; Toccata, Bartlett; Meditation ("Thais"), Massenet; Fantasia, Tours; "In Springtime," Hollins; Festal Prelude, Faulkes; "Dragon-Flies," Shelley; Vienna March, Scotson Clark.

Program by Mrs. Harry K. Brown

Mrs. Harry K. Brown played the following at a recital in the First Presbyterian church of Berkeley, Cal., of which she is organist, July 30: Allegro Moderato, op. 65, Mendelssohn; Prelude and Fugue, C minor, Bach; Scherzo, Jadassohn; "Pilgrims' Chorus," Wagner; Caprice, Guilman; "Hallelujah Chorus," Handel.

F. R. Huber Goes to Europe.

Frederick R. Huber, head of the summer session of the Peabody Conservatory of Music at Baltimore, has gone to Europe for a trip in France and Italy, Switzerland and the Mediterranean.

Gatty Sellars in California.

Gatty Sellars, the English performer, has been giving concerts all through the summer in the west and southwest. In the last few weeks he has been in California, where he visited all the large cities.

Accepts Baltimore Position.

Professor Thomas T. Williams of Port Deposit, Md., has accepted the appointment as choirmaster and organist at St. Michael's and All Angels' Protestant Episcopal Church, Baltimore.

FRANKLIN STEAD IN DEMAND

Peoria Man at Dedications of Hinners and Moller Organs.

Franklin L. Stead, the Peoria organist and director of the Peoria Musical College, is in demand for many recitals in Illinois and other states, which, in addition to his duties as organist of the First Baptist church, keeps him decidedly busy. July 9 Mr. Stead dedicated a Hinners organ at Newman, Ill. Other recent concerts were given at Bloomington, Clinton and Peoria. He opened the Hinners organ in the First Methodist church of Tremont, Ill., June 6, with this program: Toccata and Fugue, D minor, Bach; Andantino, Lemare; "On Wings of Song," Mendelssohn; Chromatic Fantasia, Thiele; Sonata in F minor, Mendelssohn; "Autumn," Lyons; Fanfare, Lemmens; Funeral March, Guilman; Toccata from Fifth Symphony, Widor.

July 25 he opened the Möller organ in the Normal auditorium at Macomb, Ill., and played: Sonata in F minor, Mendelssohn; Andantino, Lemare; Transcription, "On Wings of Song," Mendelssohn-Whiting; Fanfare, Lemmens; Evensong, Johnston; Chromatic Fantasia, Thiele; Scherzo, Opus 37, Chopin; "Dreams," from Seventh Sonata, Guilman; Marche Funebre et Chant Seraphique, Guilman; Overture to "Lohengrin," Wagner; Toccata in G, Dubois.

Louis R. Dressler in Dual Role.

Louis R. Dressler, who combines organ playing with piano salesmanship and is an adept at both, has been organist of the All Souls' Unitarian church in New York for the last nine years. His portrait accompanies a long article devoted to Mr. Dressler in the Music Trade Review of a recent date. Mr. Dressler is manager of the piano warerooms of C. H. Ditson & Co., a position he has occupied for twenty-two years.

Rupprecht Visits Washington.

C. Rupprecht of Chicago gave a concert at Trinity Lutheran church in Washington in July. Mr. Rupprecht, who is organist of St. Luke's Lutheran church, is one of the organizers of the Washington congregation and his visit served to draw a large audience. The program given in Trinity church included: Concert Overture in C, Alfred Hollins; Andante Cantabile, Widor; Caprice in B Flat, Guilman, and Mendelssohn's Sonata No. 6.

Arranging For the Season.

William Busey, organist and choir director of the Harlem Park Methodist Episcopal Church, Baltimore, is arranging elaborate musical services for next season. William Chenoweth, of the European Conservatory of Music, is to be one of the tenor soloists.

Change in Reading Church.

Professor J. Wilson Klein has resigned as organist of St. Stephen's Reformed Church, Reading Pa. He is succeeded by Miss Carrie M. Cramp, a member of the American Guild of Organists, who takes up her duties Sept. 1. Miss Cramp was organist at St. Peter's M. E. Church.

T. Tertius Noble Coming.

T. Tertius Noble, organist of York Minster, and one of the best-known organists and composers in England, will come to this country in September under the direction of G. Schirmer, for a series of organ recitals.

Frank L. Sealy On Vacation.

Frank L. Sealy, of New York, is taking a vacation in southern Vermont. He will return in September to take up his work at the Fifth Avenue Presbyterian Church.

MANY CONCERTS ARE BOOKED

Mr. and Mrs. Eddy go on Western Tour—Two Illinois Openings.

Mr. and Mrs. Clarence Eddy start early in September for a long tour of organ and song recitals in the west and on the Pacific coast. They will open at Washington, Ill., a new Bennett organ in the Evangelical Lutheran Church, Sept. 11. Then at Danville, Ill., they will open an organ recently rebuilt by Bennett in Kimber M. E. Church, Sept. 12, after which recitals are booked at Mitchell, S. D., Sept. 16; Yankton, S. D., Sept. 17; Sheridan, Wyo., Sept. 20; Helena, Mont., Sept. 24; Great Falls, Mont., Sept. 25; Butte, Mont., Sept. 26, and Spokane, Wash., Sept. 30.

Watkin Heard at Memphis, Tex.

Will A. Watkin of Dallas, Tex., gave a recital at Memphis, Tex., in the Presbyterian Church Aug. 2 to an enthusiastic audience. He played: Prelude to "Lohengrin," Wagner; Improvisation in C, Jadassohn-Eddy; Serenade, Schubert; Evensong, Johnston; Russian March, Scotson Clark; "Unfold Ye Portals," Gounod; "At Twilight," J. Frank Frysinger; Humoresque, Dvorak; "Jubilate Deo," Silver; Communion in G, Batiste; Overture, "Poet and Peasant," Suppe.

Organist Struck by Automobile.

Fred W. Sharp, 21 years old, organist at All Saints' Episcopal Church, Chicago, was knocked down and dragged fifteen feet by an automobile at Washington place and North Clark street, after he had alighted from a street car after an evening service. The automobile, which contained four men, was driven away at high speed. Mr. Sharp, who was cut on the head and bruised about the body, was taken home by the police, after he had been attended by a physician.

American Works in Liverpool

Westlake-Morgan, an organist of ability, presented to his audience in St. George's Hall a recital program made up entirely of works for the organ by American composers, according to a Liverpool correspondent of Musical America. The Americans represented were H. Brooks Day, F. Flaxington Harker, J. Frank Frysinger, Edward Kreiser, Ralph Kinder, Homer N. Bartlett and James H. Rogers. As a whole, the program, which was well played, proved to be interesting.

Martin W. Bush, the Omaha organist, married Miss Zoe Fries, also of Omaha, Aug. 8.

Dr. Minor C. Baldwin

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ACTIVITIES OF THE ORGANISTS

AUDIENCES KEEP GROWING

Arthur Davis' Recitals at St. Louis Prove Their Success.

The series of popular organ recitals by Arthur Davis at Christ Church Cathedral, St. Louis, continues to arouse interest, and the audience keeps on increasing. These recitals take the place of the sermon at choral evensong on Sunday. Mr. Davis' programs are designed to suit a catholicity of taste and though only good music is played, intellectually heavy numbers are in the main avoided. Two recitals have been given in August, but for the winter one only will be given, on the last Sunday of each month.

So many inquiries have been made respecting the organist's "Berceuse," which was played from manuscript, that it is to be published. Copies are to be on sale early in September.

August 25 Mr. Davis played: Allegro from "Cuckoo and Nightingale" Concerto, Handel; Savoyard Chant, Wareing; Bell-Rondo, Morandi; Madrigal, Lemare; "Schiller March," Meyerbeer.

GIVES A FAREWELL RECITAL

R. L. Schofield to Leave Grace Baptist Church at Spokane.

Robert L. Schofield, organist of Grace Baptist church, Spokane, Wash., gave his farewell organ recital at the church August 18. Mr. Schofield left Spokane for Tacoma, Wash., where he has accepted the position of dean of the music department at the University of Puget Sound.

"In the program he played Mr. Schofield gave a final and convincing proof of his technical fluency and his scholarly mind," says the Spokane Spokesman-Review. "From the Rheinberger sonata, which was its effective opening number, to the strong finale made by the Grand Choeur of J. H. Rogers, his playing was of a high order. The fine composition by the well-known Cleveland organist and composer proved to be one of the most interesting on the list. Two ballades by Wolstenholme, the blind English organist, are also fresh and charming compositions, the first being of especial beauty, with the long and interesting pedal-point at the close."

Changes at Reading, Pa.

J. W. Moyer will succeed Edward Knerr, who resigned to take charge of the Christ Episcopal Choir, as organist at the First Baptist Church of Reading, Pa. Mr. Moyer was organist at Immanuel Evangelical many years. Mr. Knerr has been the organist of the First Baptist Church a long time, and before that was the organist of St. Barnabas' Episcopal Church. He is the organizer of the Church Choral Society, which originally was composed of the choirs of these two churches. At Christ Church he will reorganize the choir with thirty boys.

Minor C. Baldwin Tours Canada.

Dr. Minor C. Baldwin has just returned from a tour of the Maritime provinces. Most of these engagements were return dates and a few cities to which the fame of his playing had spread from his work on a former tour in other cities of these provinces. The following program was given at Amherst: Great Toccata (Pedal Solo), Bach; Reverie, Baldwin; Sonata, Fleuret; Etude Symphonique (with pedals, with manual obligato), Bossi; Adagio, Bach; "Pilgerchor" (from "Tannhauser"), Wagner.

Jessie Louise Armstrong, organist and choir director of Brantly Baptist Church, Baltimore, spent August at various resorts in Maryland and Virginia. A part of her time was devoted to composing and arranging programs for next season's musical services of the choir.

ACTIVITIES AT ATLANTA, GA.

New Organist at First M. E. Church—Fifty-Stop Trinity Organ.

Atlanta, Ga., Aug. 25.—Miss Mamie Lee Bearden has been appointed organist and director of the First M. E. Church. This is one of the most important posts in the city, with a very handsome church and a particularly beautiful Roosevelt organ.

C. A. Sheldon, Jr., organist and director of Trinity Church, has added the duties of a similar post at the Pryor Street Jewish Temple. Mr. Sheldon recently opened the Cox College organ, formerly in Trinity Church.

Dr. P. J. Starnes continues his admirable work on the Auditorium organ.

The fifty-stop organ for the new Trinity church has partly arrived and the work of erection will begin in about two weeks. Shortly following this the new organ for St. Mark's church will go in. Atlanta is keeping ahead of any city of its size in the country in the matter of organs and music.

Charles A. Ryder, son of George H. Ryder, the well-known organ builder of Boston, has located in Atlanta, and is giving his competent attention to the organs hereabouts.

James Reynolds, well-known local builder, keeps busy. He has discharged contracts in Florida and Georgia, and is at Meridian, Miss., in connection with extensive improvements in the large tubular pneumatic organ at the First Baptist Church. Mr. Reynolds recently signed contracts for several large rebuilding jobs, including addition of choir organ to a two manual organ, with new tubular action throughout.

PAPER ON IMPROVISATION.

A paper read by Frederick Schlieder, A. B., Mus. Bac., F. A. G. O., organist of St. Nicholas' Reformed church, New York, on "Improvisation," was of particular interest at the convention of the N. A. O. Mr. Schlieder, in brief, contends that the ability to improvise may be acquired to a considerable extent by any one who is primarily musical.

The speaker gave an excellent description of Bach's harmonic scheme, says the New York Evening Post, taking the great master as the model of models. He showed how Bach's apparently complex harmonies were nothing but a series of interweaving melodies, fundamentally based upon a firm foundation of simple chords. From this description Mr. Schlieder drew the conclusion that to improvise in a scholarly manner (or, for that matter, to harmonize on paper) is not so much a matter of being able to use an elaborate number of chords as the ability of making the most of a few, and, above all, of developing the melodic sense—of melodizing chords.

This is a subject of vital importance to musicians. It means that if the harmonic sense can be cultivated in the manner that Mr. Schlieder suggests, anyone with a musical idea, be it never so humble, can learn to give it expression. The speaker illustrated his remarks with improvisations; some of them, based upon two or three common chords, were most elaborate, demonstrating what might be accomplished in the way of making the most of little material.

All who heard Mr. Schlieder's talk expressed the greatest interest in the subject, and seemed convinced that the claims of the speaker were not exaggerated. Undoubtedly harmony and all similar branches of musical expression are taught in a pedantic manner that is far more mathematical than artistic, and it is only reasonable to expect that a method of instruction that will be more practical than theoretical is not visionary.

Kraft Well Received.

The last of the series of free organ recitals by William J. Kraft, concert organist, was given Aug. 8 in St. Paul's chapel, Columbia University, before a good-sized audience of music lovers. All present seemed to enjoy every selection. At the conclusion of the program the audience remained to extend to Mr. Kraft an enthusiastic expression of appreciation.

Mr and Mrs. Wheatley in Recital.

Aug. 16 an organ recital was given in the First Presbyterian Church of Skaneateles, N. Y., by Bertram T. Wheatley of Saratoga Springs, with this program: Marche Romain, Gounod; Hymn of Nuns, Wely; Pilgrims' Chorus, Wagner; Fantasia, "Alleluia," C. Loret; Spring Song, Mendelssohn; Andante in G, Batiste; March from "Scipio," Handel. Mrs. Wheatley ably assisted her husband, singing several solos.

Where He Got His Ear.

"You have a splendid ear for music!" we said to our friend, who was humming an aria from "Tannhauser." "Did you ever study it?" "No," he exclaimed, "I inherited it. My grandfather played the bass drum during the civil war and my father handled the collections for an installment piano house."—Judge.

CHANGE IN MUSIC OF CHICAGO THEATERS

ORGAN COMES TO THE FRONT

Dr. Louis Falk Plays at McVicker's on Instrument Which Too Long Had Been Silent—Orchestras Supplanted.

The theater situation in all parts of the country is growing more and more favorable to the pipe organ builder and the organist, and in the same measure less promising for the orchestra members, whose union precipitated the trouble. In Chicago in the last few weeks the orchestras have been eliminated in the theaters as a consequence of the demand that not fewer than eleven men be engaged to play, and the organ, or no incidental music, has been the order.

At McVicker's Dr. Louis Falk has been engaged as organist, showing the determination of the management to have no second-rate substitute for the orchestra. The fine old organ in this playhouse had been in a condition of desuetude for a long time and any unbiased music-lover must welcome its new era of usefulness under the touch of a musician who for many years has played some of the best organs in the city.

The new Hope-Jones unit orchestra in the Cort Theater is completed and has attracted much attention, as it is the latest Chicago theater pipe organ. The Auditorium, of course, has its magnificent organ. The Studebaker is equipped with a large Kimball organ, and it is to be hoped that it will break its accustomed silence as a result of the new order of things.

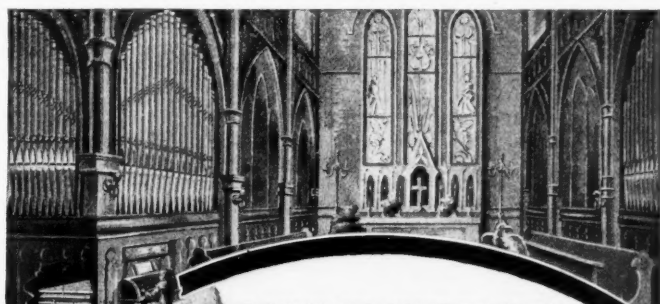
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THE DIAPASON

A Monthly Journal devoted to the Organ

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SLOVENLY CHURCH PLAYING.

In his paper before the National Association of Organists at Ocean Grove, Clarence Eddy said he intended to dwell on some plain truths, and without further delay he started out on one that deserved all the emphasis this veteran in his profession could give it. It is the subject of slovenly church playing. Too many great organists put all their best efforts into concert work and teaching during six days and on the seventh perform what should be their supreme task by giving some church just enough to keep their places, and no more. It is true, of course, that many churches are unappreciative of anything beyond the ordinary, but perhaps the audience for the prelude would be larger if the organist put his very best into this part of the service, both as to selection and preparation. Here is a chance for reform which surely is worthy of the association to which Mr. Eddy appealed.

ORGAN MUSIC IN AMERICA.

(For the signed editorial in this issue we take pleasure in giving a paper by Dr. William C. Carl, written for and read at the convention of the National Association of Organists at Ocean Grove, N. J., and sent to THE DIAPASON by Dr. Carl from Switzerland.)

It is highly gratifying to lovers of organ music to note the increasing demand for organ recitals and a higher grade of music not only in the large cities but in many of the smaller towns throughout the country. The demand for programs which shall embrace the best music written for the instrument is everywhere apparent. While Bach always has, so does he still hold first place, and his works without doubt are becoming better appreciated by our audiences than they were a score of years ago.

Recitals devoted to single composers, such as Bach, Handel, Mendelssohn, Guilman, Widor and others, have been more numerous during the last season and several American composers have been similarly honored. Historical recitals have been played in several instances, and this argues well for the advance in musical taste from an educational standpoint. With the modern organ of today and its unlimited resources and appliances, it is possible to bring forward many works which a few years ago were beyond the reach of the performer.

With a uniform system of organ building, which I trust will soon become a fact, it will mean the greatest of all achievements. Then, and only

then, organists will not be dependent on the organ over which they preside regularly.

The building of concert organs is on the increase, while the number already placed in private residences is very large. Hotels and theaters are making them a necessary adjunct to their usual musical equipment and in several instances they have already replaced the orchestra. This will materially help to popularize the instrument. New York, Pittsburgh, Allegheny and Atlanta are among those who have city organists, while Buffalo each year gives a series extending to May, played by visiting organists. The services of the concert organist are in large demand, and becoming more so each year. During the last season sixty recitals were played at the College of the City of New York and the attendance aggregated 75,000.

The fifth series arranged by the American Guild of Organists numbered thirty-seven recitals, played in New York and suburbs. At the Old First Presbyterian Church twenty-seven recitals were played up to July 1 and the series was continued without interruption, the object being to provide the best in organ music one night each week throughout the year. An extended series was also played at Trinity Church. Other series included those in Columbia University, Union Theological Seminary, Scottish Rite Hall, Cathedral of St. John the Divine, St. Bartholomew's, St. Luke's, Broadway Tabernacle, Holy Communion and the Church of the Divine Paternity.

In addition to New York, nearly every large city, including Boston, Chicago, Philadelphia, Cleveland, Kansas City, Topeka and San Francisco, has its series of organ recitals, while many of the smaller cities and towns provide their share. Short recitals either to precede or follow the church service are becoming popular and much in vogue, while musical services are an established fact.

It is safe to assume that in no other country in the world does the organ and organ music play so important a part as in the United States today. One does not have to travel far in other countries to realize this important fact. During the musical season five to seven recitals are frequently given in a single week in New York alone, while Paris, London and Berlin give one, or none at all. This speaks for itself and demonstrates the great advance made in the musical progress of our country, which is bound to continue until we will be without question the musical center of the world.

BUNNLETS

An opportunity is better than a "cinch" to a live man.

You can't always judge a man's importance to the firm by the amount of ink in his signature.

A poor man is not so apt to get into trouble as a rich man. The poor man is already in.

Rest is not in stopping but in changing.

The real "Nature's Nobleman" is the producer.

Jake says: "All this talk about the high cost of living being remedied by legislation is piffle. We have been rewarding the faithful producers by giving them enough credit to live on without producing any more, and we have overdone it. Now there are not enough of us unfaithful ones left to keep the faithful ones in idleness. This makes their money worth a little less every year, and ours, too."

Edward V. Clarke Gives Concert.

Edward V. Clarke, of the Hann-Wangerin-Weickhardt Company, who can play organs as well as he can sell them, gave the dedicatory concert on the Weickhardt organ in the Norwegian Lutheran church at Edgerton, Wis. The large congregation was delighted with the new organ and with the concert, according to reports from there.



News of the American Guild of Organists

Requirements for Examination

Requirements of the guild examination for 1913 have been issued from the office in New York. For the certificate of associate they are as follows:

WORK AT THE ORGAN.

1. Candidates must be prepared to play the whole or any portion of one of the following compositions, the selection of the piece to be made by the candidate: 1. Prelude and Fugue in F minor by Bach, Book 2, No. 5, Edition Peters. 2. Sonata in C minor, No. 1, Op. 25, by Salome (First movement).
2. Play at sight a short trio for two manuals and pedal.
3. Play at sight from vocal score, G and F clefs (four staves).
4. Transpose at sight a short passage into two keys, not more than one tone above, or below, the printed music.
5. Harmonize at sight, in four parts, a given soprano melody.
6. Adapt at sight a specimen of piano accompaniment, making it effective on the organ.
7. Fill up a figured bass at sight, in four parts, without pedal.
8. Tests in Modulation: (a) To nearly related keys; (b) To removed keys.

PAPER WORK AWAY FROM THE ORGAN.

A. M.—(Three and one-half hours allowed for this paper.)

1. To a given soprano melody add alto, tenor and bass parts.
2. Counterpoint in two, three and four parts, in all species and combinations of species. Three examples will be set.
3. Write answers to fugue subjects and show at least one counter-subject to each, in double counterpoint at the octave.
4. Questions in general musical knowledge drawn exclusively from "Music and Musicians," by Lavignac.
5. Ear tests: Write down from dictation two brief melodies, of which the keys will be announced and the tonic chords struck. Each passage will be played over three times.
6. An essay of about 200 words on the subject of Mozart's "Requiem." (See "Life of Mozart," by Brakspeare, in Master Musicians' Series, published by J. M. Dent.)
7. To a figured bass add soprano, alto and tenor parts.
8. To an unfigured bass add soprano, alto and tenor parts.
9. Write a sixteen measure sentence, introducing certain modulations and cadences which will be specified. N. B.—Candidates must be prepared to use the C clef for alto and tenor parts.

For the certificate of fellow the test will be:

WORK AT THE ORGAN

1. Candidates must be prepared to play the whole or any portion of the following two compositions: 1. Fantasie and Fugue in G minor, by Bach, Book 2, No. 4, Edition Peters. 2. Sonata in D flat, No. 12, Op. 154, by Rheinberger.
2. Play at sight a short trio for two manuals and pedal.
3. Play at sight a short passage in vocal score. C, G and F Clefs.
4. Transpose at sight a passage in short score into two keys, not more than a major third above or below the printed music.
5. Harmonize at sight a given soprano melody in four parts.
6. Improve on a given theme.

7. Fill up a figured bass, at sight, in four parts.

PAPER WORK AWAY FROM THE ORGAN.

(Three and one-half hours allowed for this paper.)

1. Counterpoint in three, four and five parts, in all species and combinations of species. Three examples will be set.
2. Write an exposition of a four-part fugue on a given subject, and show a close stretto. This may be written for voices, strings or organ. (There will be a subject suitable for each.)
3. Questions in general musical knowledge drawn exclusively from "Music and Musicians," by Lavignac.
4. Ear tests: Write down from dictation two short progressions of chords, of which the keys will be announced and the tonic chord struck. Each passage will be played over three times.
5. Orchestrate a given passage for a certain specified number of instruments.
6. To a given soprano melody add alto, tenor and bass parts.
7. Add, to a given ground bass, soprano, alto and tenor parts in four different ways. First, with simple chords; then with passing and auxiliary notes, and, finally, introducing points of imitation. Add a short coda.
8. Compose the opening twenty-four to thirty measures of the first movement of a string quartette. The first two or three measures will be given. Give a sketch of a suitable second principal theme.

Candidates must secure 70 per cent of the total marks in each section of the examination, that is, organ tests and paper work.

The fee for each examination is \$10. Candidates failing in either section of each examination may, upon payment of half the fee, be re-examined in that section, provided that such candidates re-enter for the next examination.

All correspondence in regard to the examinations should be sent to the chairman of the examination committee, Frank L. Sealy, 7 West Fifty-fifth street, New York City.

PORTLAND ORGAN IS OPENED

(Continued from page 1)

skill of the organ builders, have combined, as the dedication souvenir program says, to produce an instrument which takes its place among the world's greatest. Fortunately, through the untiring devotion of public-spirited officials, an eminently fitting place—the auditorium of the new city hall—has been provided.

"Organ Playing," by A. E. Hull.

There is a wealth of information of just the kind the average organist needs in the volume on "Organ Playing," by A. Eaglefield Hull, published by Augener of London and by the Boston Music Company in the United States. Into a space of 250 pages the English organist who is the author of this useful work has crowded a variety of pointers on proper playing, a long classified list of the best organ music, specifications of the greatest of English organs, definitions of organ terms, analyses of the various actions and even a series of model programs.

The questions of registering and tone-color absorb fifty-nine pages. Here, probably for the first time, the subject has been treated on a truly scientific basis, and the value of this part of the work may be estimated from the fact that the music type examples number thirty-four, besides numerous references to the more readily accessible works. For the purpose of a fuller appreciation of the registering of Bach's organ works, references to the practices of his predecessors as well as full specifications of the organs used by the great cantor himself are given.

Over 180 music examples are included and these cover the whole field of organ compositions from the early works of Frescobaldi and Froberger to excerpts from such modern writers as Karg-Elert, Bonnet and Harwood.

PLAIN TALK IS MADE BY ARCHER GIBSON

FIELD FOR CREATIVE TALENT

Few Writers of Today for Organ and Church Considered Musicians—Courage Needed to Leave Beaten Trail.

New York City, Aug. 22.—Editor of The Diapason: Your request for a signed editorial finds me, like Barkis of classic fame, "willin," but leaves me up in the air as to where to begin or what to write about that will be of interest to the organist fraternity. Such being the case, I will ramble through several lines of thought, hoping that some detail suggested may lead a more optimistic enthusiast to carry on the good work. For myself, I can frankly state that I recommend the organist profession to those only who are willing to make great sacrifices to the cause of art.

When Bach and Handel lived the organ offered a totally different appeal from that of today. Then the orchestra was a childish affair, in which the real beauties of the instruments stood no show, being seldom more than vehicles for clever mathematical counterpoint. Even "classical" vocal writing offered comparatively little to satisfy the deepest genius. Vocal music is obviously most satisfying when most simple. One has only to listen to the result of attempting to write in a modern orchestral manner for voices to realize that it is best to let water run down hill, if possible. By this let us understand that I mean no reflection on the beauty or power of vocal music.

Few could love a little of Palestrina's music more than myself. Certainly none would do more to avoid listening to two hours of it under the baton of the type of musician who usually makes a specialty of such music.

In the days of Bach and Handel the organ offered the only medium for intense and powerful tone painting. Study the construction of the orchestral instruments of the day and be glad that Boehm has lived to give us the modern flute; that the double action harp can be heard in the finale of "Parsifal" instead of the tinkle of the harpsichord; that our horns are not required to perform the absurd and stilted—even silly—successions of natural harmonics to which they were limited in the days of the great Beethoven; that our wood instruments in particular have come to be things of beauty instead of instruments whose sole use seemed to be to fill up in the aggregate of sound; that our brass instruments have ceased to be instruments of torture, requiring a keying to hold them together—with the great bass tuba of today one of the most delicious of tones when in the hands of a master—and so on ad infinitum!

In Bach's day not so. The organ offered the only truly great and satisfying medium of musical expression. (Not that I question the beauty of vocal or harpsichord and instrumental music of the day). The organ offered power and majesty, and reflected in improvisation the thought of the performer to the highest degree at that time possible.

Today, on the contrary, those organists who are musicians (unfortunately in the minority) recognize that the idiom which Bach carried to its highest development does not stand for what it did in the day of the great master of masters. As well try to advocate Chaucerian English for general use as to claim more than a purely "musician's library" value for much of Bach's organ writing today.

The modern organ is offering new fields to creative musical talent. A reasonable time is necessary to establish the claims of the new instrument to the serious notice of real composers. It would require a great stretching of the imagination to call more than a very few of the writers of today's organ and church music

musicians. They do know, most of them, how to avoid consecutive fifths, but what do they know of real music?

Until the organists as a class can stand comparison for musicianship with the average orchestral first violinist or first horn player there is little hope for the general acknowledgment of the profession today as one worthy of the devotion of a musical genius of the very first rank.

Regarding the restrictions put on the artistic work of the organist by clergymen and others who do not themselves recognize in the music of the church any more than an accessory to their platitudes, I have nothing to say. One has but to read the history of Bach's last days at Leipzig, at St. Thomas' Church, to see that that part of the situation has always been just the same. Church officers and clergymen are seldom of the proper calibre to be entrusted with musical or artistic responsibilities. What there is of good art in the modern church, especially in Evangelical churches, is almost entirely through the strenuously-opposed effort of "non-pious" laymen in the congregation.

To students of the organ I should say: Be sure that you have a deep love for the instrument or else choose some other medium of musical expression. The organ offers every known obstacle to musical progress, with the greatest reward at the end if victorious.

Accomplished church organists I should urge that they study other fields of music than the organ; study I say—not merely listen in a supercilious and mock superior way. Also watch earnestly the widening field of the organ itself, especially as it is being introduced by music-loving men into their homes. There is a great field for talent in this new outlet for organists, and it cannot be denied that there are few who can qualify musically for the duties involved. Study the violin for phrasing, the orchestra for tone color, popular music for rhythm, and, above all study the scores of Wagner. They can now be had in excellent miniatures that are perfect for study.

Of the music of today, especially study Debussy. This master's music represents the opposite point of view from that of the organist. I particularly urge the study of his "Afternoon of a Faun." Study the orchestral score before hearing the performance. Published organ arrangements of his works are far from giving a correct idea as to their contents. The new French music is incontestably the most interesting of modern contributions to musical literature.

In conclusion let me sum up in saying that I see many organists making a failure of their work where they have ample ability to succeed, simply because they lack the courage to blaze a trail for themselves. They hesitate to leave the beaten track. As a result they lead the lives of musical "hacks" instead of artists.

I trust that the day may soon come when the name "organist" will stand for all that is highest and best in music and his work will command a living comparable with any other profession. At present, in the heterogeneous state of organ building, organ playing and organ music, we who take ourselves at all seriously have but one motto to guide us—"Work!" Let us work together. That way lies success.

ARCHER GIBSON.

Patent on Self-Playing Device.

A patent covering improvements in self-playing organs has been granted to Joseph Schwerter of New York, and assigned to the Heerwagen Company, of New York, according to Washington reports. This invention relates particularly to improvements in self-playing organs, and is a division of a prior application, filed Dec. 5, 1910. In organs with great and swell it has been arranged that both actions be operated pneumatically through the control of the trackerboard. One object is to provide a new arrangement of connections from the great and swell organs to the tracker whereby both great and swell or other speaking devices or either of them alone may be sounded.

NEW DENVER MAYOR OPPOSED TO ORGAN

WOULD CANCEL CONTRACT

Peculiar Attitude in Favor of Repudiation Assumed by Administration—Mr. Skinner Expected to Maintain Rights.

Politics threatens to interfere for a time with the plan of the city of Denver to have its large municipal organ and a peculiar situation is reported from that city. Notice has been served by the mayor on the Ernest M. Skinner Company that the contract with it for the construction of the organ has been cancelled, with the further illuminating information that the contract is not binding, as Mayor Speer, who signed it a few days before the expiration of his term, had no authority to make such an expenditure of city funds.

The new mayor, who belongs to the faction opposed to the purchase of the organ, relies, according to Denver papers, on the excuse that a recent flood there makes it necessary to expend the fund of \$42,000 set aside for the organ to relieve distress consequent upon the high water—an explanation that will not hold water as well as did some of the lowland of the western city.

Mr. Skinner, who is building the organ, feels that it is due the former mayor and the people of Denver to carry out the contract in good faith. The Diapason feels that this attitude is the only one to assume and hopes that the city authorities will realize their error without making necessary a legal test of a contract which it seems must be sustained in the courts. Denver can hardly disappoint its people who have a love for music by refusing to accept the organ and much less can it afford to place itself in the position of repudiating a contract in this manner.

JAMES TOPP TO REBUILD IT

Johnson Organ at Grand Rapids, Mich., Will Be Modernized.

James Topp of Chicago has won the contract for rebuilding a large Johnson organ in the Park Congregational church at Grand Rapids, Mich. He will install a new A. G. O. pedal keyboard, lower the pitch to international and install a two-horse power Orgoblo.

Mr. Topp also is installing a three and one-half horse power Orgoblo in the Lyon & Healy organ at St. Vincent's church, Chicago, and one of two-horse power in the Wicker Park Lutheran church.

ESTEY SELLS TO THE KAISER

Organ Sold to the German Emperor by Berlin Representative.

Among recent distinguished purchasers of Estey organs in Europe was the emperor of Germany, whose representative selected a Style Z 55. The sale was made by the Berlin representative of the Estey Company, who remarked that there is a prospect of another order for the imperial castle at Posen.

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NEWS FROM ORGAN CENTER IN BOSTON

DEATH OF THOMAS R. TODD

William Horatio Clarke Occupied, in His Illness, With Musical Problems—Automobile Necessary Hutchings Adjunct.

Thomas R. Todd of Boston died Aug. 5 at his residence, 20 Rutland Square, Boston. Mr. Todd was a native of England, and in 1870 became confidential clerk for Hook & Hastings. After several years he resigned and became manager for the Samuel Pierce Organ Pipe Company of Reading Mass. Mr. Todd then moved to Chicago with his family and was bookkeeper for Coburn & Taylor. Returning to Boston he was associated with the James McGreece Company, piano and organ hardware dealers, until his fatal illness.

Miss Disa Lathrop Harris, organist of the Center Congregational Church, Haverhill, Mass., was married Aug. 6 to Ulysses Sidney Adams of Keene, N. H.

Among the welcome visitors to Boston this summer is George H. Ryder, the well-known builder, who for nearly fifty years has been identified with church organs. Mr. Ryder came from his home at Clarks Corner, Conn., to Winthrop Beach to enjoy the ocean and see his old friends. Mr. Ryder has given many organ recitals and as builder of over 200 church organs all over the United States at his age is well preserved, and booked for recitals and is consulted by many churches desiring organs.

The many friends of Professor William Horatio Clarke, now of Reading, Mass., will be pleased to learn that though he has been confined to his house longer than three years, and his consolation is that his invalid chair may be rolled to the window, to see the sunshine and the grounds around his country home,

Mr. Clarke retains his noble smiling face. He is still interested in organs, and while his musical books and his volume of organ stops and construction have had a national circulation, he is daily occupied on some problem relating to music. Mr. Clarke has recently disposed of his large studio organ, placed under his direction in his home at Reading.

The Samuel Pierce Organ Pipe Company is increasing its force of skilled workmen to keep up with the demand owing to the activity everywhere in the trade and especially in the reed department. Among the reed voicers employed by the firm, Richard J. Brooks, for years with Hook & Hastings and the Hutchings Company, has an excellent reputation for artistic work.

Herbert Harrison, the organ manufacturer of Portland, Me., since organizing his factory has built a number of small and medium sized organs for churches in New England. Mr. Harrison was in the voicing and tuning department in leading Boston factories for several years until induced to open a factory at Portland.

Nathan G. Taylor, for many years foreman of the metal pipe department for Hook & Hastings and the Hutchings Company, has established an organ pipe factory at Cambridge.

William Newton, of Roxbury, Mass., recently sent out cards as an organ expert and builder, and has the contract to take out the celebrated organ that was in the studio of Professor William Horatio Clarke at Reading, and to rebuild and install it in a church at Hyde Park, Mass.

To expedite the work on organs in Greater Boston and keep up with the times, the Boston tuner for the Hutchings Organ Company can be seen daily in his automobile going the rounds of the churches. This is necessary, as the firm has over 250 organs in New England alone.

Hook & Hastings have had to work many departments overtime. Among the experts of this firm, Paul Benz, the head voicer, who for years visited every state in the Union and

erected the organ in the American Church of Berlin, may be mentioned.

A. B. De Courcy & Co. report the sale of a two-manual organ to St. Clement's Catholic Church, Somerville, Mass.

Harry Woodberry, formerly with Jesse Woodberry & Co., is at Marblehead, Mass. He has had several offers to become connected with prominent builders.

At the Ernest M. Skinner factory business is rushing, and in some departments the firm is advertising for men. It is the delight of Bostonians to read of the many fine organs built by Mr. Skinner and the hard work he has done to build up a reputation. While he is always digging up some new invention he enjoys a sail in his yacht, or rides through Boston's famous park system in his automobile. He enjoys sketching, and is excellent at free hand drawings, and had he the time could make a good showing as an athlete.

In the motor line for blowing organs, Mr. Foster, Mr. Gould, F. E. Whitney and Leander Stanley and Mr. Watson of the Ross agency report a large number of recent sales.

Among the established tuners and repair men in Boston and vicinity all report good business. John F. White of Dorchester, Frank Foss of New Bedford and Mr. Reed of West Boylston, all had heavy summer work. James E. Treat, a well-known builder, voicer and tuner, has been at Methuen, Mass., since withdrawing from the Cole & Treat Company.

Augustus Franklin Clark, formerly with Hutchings, and recently of Atlanta, Ga., is now manager of the pipe organ department for the Sherman Clay Company, of San Francisco.

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AMID FLUES AND REEDS

The new Möller organ in the Moravian church at Schoeneck, Pa., was dedicated July 28, and Aug. 8 Dr. J. Fred Wolfe gave a recital on it, assisted by Mrs. David Wood, widow of the well-known Philadelphia organist. The organ has two manuals and sixteen speaking stops.

The Hinners Company has won the contract for an organ to be placed in the Sherman Street Christian Reformed Church at Grand Rapids, Mich. H. J. Rust closed the deal while on his vacation in Michigan.

A contract has been made by the Felgemaker Company of Erie, Pa., for a two-manual organ costing \$1,700 to be placed in St. Peter's Church at Smyrna, Del. Andrew Carnegie gave half the cost.

The new organ for the First Congregational Church of Norfolk, Neb., was installed in August by Mr. Bucklin of the Brattleboro, Vt., factory. The old organ was sent to a Spencer, Neb., church.

Carl Barckhoff has been commissioned to build a two-manual organ for St. John's German Lutheran church at Elkhart, Ind. Andrew Carnegie gives \$900, half the price of the organ.

B. K. Korick of Milwaukee gave a recital on the organ in the home of Alfred T. Ringling, the circus man, at Baraboo, Wis., early in August.

S. Bowker and A. G. Morrison, formerly of the Hope-Jones force at North Tonawanda, N. Y., are connected now with George Kilgen & Son at their St. Louis factory.

W. C. Verney, formerly with the W. W. Kimball Company, has gone to South Haven, Mich., where he is now connected with the new Casavant Brothers' factory.

The Hinners organ in the Worms Lutheran Church at Grand Island, Neb., was finished in August, Mr. Pitts of the Pekin factory superintending the installation.

Max G. Miranda, formerly at the State Normal School at Cheney, Wash., now is at Walkerton, Ind.

CHARLES S. PLUMER IS DEAD

Formerly Connected With Hook & Hastings and Hutchings.

Charles S. Plumer, a Boston business man, died at his home in Weston July 30, at the age of 49 years, after having been ill for the last nine weeks. Death was caused by hardening of the arteries.

Mr. Plumer was born in Roxbury and was the son of Leonard Plumer. His father was of an old-time Newburyport family. Charles Plumer was long active in the organ manufacturing business, at one time with the Hook & Hastings Company and later with George S. Hutchings. In more recent years he had charge, at the Back Bay headquarters, of the Boston interests of Deerfoot Farm in Southboro. He is survived by his widow, formerly Mary A. Chalenor, two daughters and a son.

Organs to Rio Janeiro, Brazil

When a Texas firm receives orders from as distant a point as Rio Janeiro, Brazil, it is a tribute to the enterprise of that firm and to the make of the goods they sell. The Will A. Watkin Company, of Dallas, Tex., received an order from Rio for two organs which were shipped to the Levering Coffee Company, New York City, for delivery in Brazil. The purchaser is an American and formerly resided in Texas.

New Organ at Jacksonville, Ill.

Installation of the organ built by the Austin Company for music hall at the Woman's College, Jacksonville, Ill., was finished about a week ago. An arch was built in front of the stage and the pipes are on both the north and south ends of the arch. The keyboard is at the south end and the place of the organist is on the main floor of the building.

Publishes Composition by Jores.

In the Western Musical Herald for August is a composition for piano by Ernest F. Jores, the Kansas City organist, entitled "Jeunesse Doree" (Happy Youth).

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